

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001

202-504-2200
202-504-2195 FAX

MEETING OF THE COMMISSION OF FINE ARTS

20 February 1992

AM 10:00 CONVENE, 441 F Street, N.W., Washington, D.C. 20001

I. ADMINISTRATION

A. Approval of minutes:

16 January 1992

B. Dates of next meetings:

19 March 1992

16 April 1992

C. National Capital Arts and Cultural Affairs Grants Program for 1992.

II. SUBMISSIONS AND REVIEWS

A. National Park Service, National Capital Region

1. CFA 20/Feb/92-1, Franklin Delano Roosevelt Memorial, West Potomac Park. Review of sculpture, revised entrance, and reception center. (Previous: CFA 21/Jun/90-1.)

2. CFA 20/Feb/92-2, U.S. Reservation 467, James Creek Marina. Concessions facility. Revised design. (Previous: CFA 21/Nov/91-2.)

B. Smithsonian Institution

CFA 20/Feb/92-3, National Museum of the American Indian, The Mall. Design development program.

C. Department of Defense, The Pentagon

1. CFA 20/Feb/92-4, Pentagon Reservation, Heating and Refrigeration Plant. Final submission. (Previous: CFA 18/Apr/91-3.)

II. SUBMISSIONS AND REVIEWS continued, 20 February 1992

C. Department of Defense, The Pentagon

2. CFA 20/Feb/92-5, Pentagon Logistics Support Extension. Concept design.

D. District of Columbia Department of Consumer and Regulatory Affairs

1. Shipstead-Luce Act

- a. Appendix I.

2. Old Georgetown Act

- a. Appendix II.

E. Freer Gallery

- CFA 20/Feb/92-6, Inspection of acquisitions.

SHIPSTEAD-LUCE SUBMISSIONS

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
S.L. 92-24	1301 Pennsylvania Avenue, N.W. Quadrangle Development Office building	New window openings Phase I - permit

ACTION: No objection to issuance of permit for proposed addition of new windows. Detailing of new openings to match detailing of existing openings.

S.L. 92-25	600 Maryland Avenue, S.W. Boston Property American Nurses Association	Signs - permit
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ACTION: No objection to issuance of permit for proposed sign over vestibule entrance. No objection to issuance of permit for sign on exterior wall facing 7th Street, S.W., provided that it is installed no higher than existing band between first and second floor windows.

OLD GEORGETOWN SUBMISSIONS

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 92-30 HPA. 92-121	1314 29th Street, N.W. Saile and Owens Residence	New facade - additional information - permit
ACTION: No objection to issuance of permit for proposed alterations as shown in supplemental drawings received and dated February 1992.		
O.G. 92-32 HPA. 92-133	3009 Q Street, N.W. Frederic J. Truslow Residence	Balustrade, parking pad, driveway, and new curb cut - permit
ACTION: Recommend <u>AGAINST</u> issuance of permit for curb cut, driveway, and parking pad from the street which would be detrimental to the long-term character of the historic district. Recommend exploring possible off-street parking from alley. No objection to restoration of street front balustrade.		
O.G. 92-34 HPA. 92-135	3217 P Street, N.W. Neam's of Georgetown	Aluminum siding - permit
ACTION: No objection to issuance of permit for <u>MATCHING WOOD SIDING ONLY</u> . Aluminum siding is inconsistent with the requirements and character of the historic district and will not be approved. Recommend standard fire-rated two-ply sheet rock as subsurface to restored wood siding.		
O.G. 92-35 HPA. 92-136	1200 Wisconsin Avenue, N.W. Bene Inc. United Colors of Benetton	Signs - permit
ACTION: No objection to issuance of permit for proposed signs consisting of individual 6-inch bronze letters.		

<u>NO.</u>	<u>ADDRESS AND OWNER</u>	<u>PROJECT</u>
O.G. 92-37	1688 31st Street, N.W.	Door surround,
HPA. 92-141	Pat Dixon Hoffman	roof shingles,
	Residence	and alterations
		- conceptual

ACTION: No objection to concept for renovation and alteration of existing residence. Recommend additional study of dormer windows (using two-over-two sash) and careful coordination of overall detailing prior to submission of working drawings for final review.

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MEETING OF THE COMMISSION OF FINE ARTS

20 February 1992

The meeting was convened at 10:00 a.m. in the Commission of Fine Arts offices at the Pension Building, 441 F Street, N.W., Washington, D. C.

Members present: Hon. J. Carter Brown, Chairman
Hon. Neil H. Porterfield, Vice-Chairman
Hon. Joan Abrahamson
Hon. Adele Chatfield-Taylor
Hon. George E. Hartman

Staff present: Mr. Charles H. Atherton, Secretary
Mr. Donald B. Myer, Assistant Secretary
Mr. Jeffrey R. Carson
Mrs. Sue Kohler
Mr. Jose Martinez-Canino

National Capital
Planning Commission
staff present: Mr. Patrick Tribe

I. ADMINISTRATION

A. Approval of minutes of the 16 January 1992 meeting.
The minutes were approved without objection.

B. Dates of next meetings. The dates were approved as:

19 March 1992
16 April 1992

C. National Capital Arts and Cultural Affairs Grants Program for 1992. The Assistant Secretary said progress was being made in this year's program, noting that the applications for \$7 million in grants were due on 2 March. He said that sixteen grants had been made in 1991.

II. SUBMISSIONS AND REVIEWS

A. National Park Service, National Capital Region

1. CFA 20/FEB/92-1, Franklin Delano Roosevelt Memorial, West Potomac Park. Review of sculpture, revised entrance, and reception center. (Previous: CFA 21/JUN/90-1.) Staff member Sue Kohler recalled that the design had been given concept approval in June 1990, after the size of the memorial and the amount of paving had been considerably reduced in response to previous requests. She said that at the time of approval, the members had asked the architect to continue to study ways of softening the hard-edged effect of the memorial, and to restudy the entrance roadway and a loop road at the southeast corner of the site. She said the architect, Lawrence Halprin, had made modifications along these lines since that time, which he would discuss; he would also show the design for the entry building, which the Commission had not seen before. She said the major part of the presentation, however, would be concerned with the sculptural elements. Noting the models around the room, she said the sculptors were present to answer questions. She asked John Parsons, from the Park Service, to begin the presentation.

Mr. Parsons introduced Senator Mark Hatfield, co-chairman of the FDR Memorial Commission. After introducing Senator Carl Levin and Congressman James Scheuer, members of the commission, Senator Hatfield brought the members up to date on the status of the memorial. He noted first that his was without doubt the oldest memorial commission, and he thought it would produce one of the finest memorials in Washington. He described the four rooms and the symbolism of Roosevelt's four terms as president, as well as the role of the sculpture and the inscriptions in portraying the details of the major events.

Senator Hatfield said ground had been broken for the memorial, and the commission was now in the process of ordering materials and entering into contracts with the artists. Discussions were being held on how much of the funding should come from the federal government and how much from private sources; he said it was important that the memorial move ahead without delay. He said the Roosevelt family had approved the design, and David Roosevelt had agreed to work with the Commission as the family's representative. Senator Hatfield then introduced the designer of the memorial, landscape architect Lawrence Halprin.

Mr. Halprin took the members through the memorial through the use of slides, pointing out the location of the sculpture. Before he did this, he showed slides of earlier versions of

the design, at one point noting the former monumental entrance off Ohio Drive, which the Commission had objected to as taking up too much of the meadow. Slides were shown of the quarry in Cold Spring, Minnesota, that would supply the red granite for the walls and paving, and then Mr. Halprin showed details of the classical Roman sans-serif face to be used for the inscriptions, designed by John Benson.

Before entering the first room, the visitor would pass through the entry building, where there would be a sales room and other visitor facilities. Mr. Halprin showed a slide of the building in model form; its walls duplicated the red granite walls of the memorial, with glass openings trimmed in bronze. In an alcove preceding the first room was sculptor Thomas Hardy's bronze Presidential Seal, the design based on the seal on the first inaugural podium. Mr. Halprin pointed out that the patina had been applied to make it appear that light was falling on the seal, although actually all the sculpture would face north. Turning to enter the first room, the visitor could look north and see the Washington Monument. On a wall in this room was a bronze, bas-relief portrait of the president by Leonard Baskin and an inscription, "The only thing we have to fear is fear itself." The dates of the first term were engraved in the granite floor.

The second room evoked the days of the Great Depression. A series of bronze figures by George Segal portrayed the Bread Line, the president's Fireside Chats, and an Appalachian Farm Couple. The Fireside Chat was placed in a niche at the entrance; the other groups were placed against dark backgrounds along a dividing wall. On the other side of this wall were Robert Graham's bronze bas-relief panels depicting FDR's social programs; the same theme was continued on free-standing columns nearby. Appropriate quotations were inscribed on the walls.

The third room was devoted to the war years. On the far wall was a ten-foot-high sculpture of President Roosevelt with his dog, Fala; this was the work of Neil Estern. Inscriptions on the wall related to the war and the president's comments on it.

At the entrance to the fourth room was Leonard Baskin's bronze bas-relief of the president's funeral cortege. There was also an eight-foot-high statue by Estern of Eleanor Roosevelt, placed in a niche, with an inscription nearby on the founding of the United Nations. Other inscriptions related to the four freedoms and the establishment of a just and lasting peace. The final piece of sculpture, in the amphitheatre area, was a bronze relief by Leonard Baskin depicting FDR as the Commander-in-Chief, reviewing the fleet on board the USS Houston.

When Mr. Halprin had finished his slide presentation, the members commented on the individual pieces of sculpture. There was unanimous approval of Thomas Hardy's bronze presidential seal at the entrance to the first room. The Chairman said he had reservations about the next piece, Leonard Baskin's mask-like bronze relief of Roosevelt at his first inauguration. He thought the photograph on which it was based was very good, but the mask lacked FDR's rectilinear jaw, and with its open mouth and sunken eyes, portrayed an old man rather than one full of vigor, beginning his first administration. The other members agreed, feeling that it looked disembodied and should at least have a neck. Mr. Halprin showed a photograph of Mr. Baskin's original relief, a full-length portrait of the president wearing a top hat. It was thought that this might be used as the basis for a new design, without the top hat. Another possibility would be to use a larger section of the photograph, showing the podium and part of the presidential seal, which would relate to the full-size version just seen.

George Segal's Depression figures were then discussed. On the whole, the members were pleased with them. Ms. Chatfield-Taylor said she was still concerned that the final effect would be that of little snapshots, compartmentalized in niches. Vice-Chairman Porterfield felt that the Bread Line did not quite capture the feeling of crowding and pressing on that was conveyed by the photograph on which the sculpture was based, and he was concerned that the Appalachian Farm Couple was too close to Grant Wood's painting, American Gothic. Ms. Abrahamson noted that no children were portrayed, and she thought they were affected by the Depression as much as the adults. The members were enthusiastic about the fireside chat sculpture, depicting a listener bent intently over a period radio.

Noting the complexity of the memorial, the Chairman asked Mr. Halprin if there was going to be any explanatory material available. Mr. Halprin said there would be brochures, and park rangers would be available to answer questions.

The bronze reliefs by Robert Graham, depicting FDR's social programs, were approved. Mr. Halprin explained that the patina would have the green color as shown; it would not be the usual dark brown patina used by the Park Service for bronze sculpture.

The statue of Eleanor Roosevelt brought forth more comment. There was general disapproval of this figure, which was placed in a niche. It appeared doll-like and did not evoke any of Mrs. Roosevelt's considerable abilities; there was also concern that the fox fur piece shown around her neck would draw the fire of animal activists. Mr. Halprin said

that at first the FDR Memorial Commission did not want to include a statue of Mrs. Roosevelt, because the memorial was to her husband, not her, and she was not an elected official. Vice-Chairman Porterfield thought that once the decision had been made to include her, they had to do her justice; Ms. Chatfield-Taylor noted that although not elected, she certainly had more impact than Fala. It was agreed by all that her stature was not properly conveyed, in spite of an inscription relative to the founding of the United Nations placed nearby. It was suggested that she be portrayed in her role as a delegate to the UN, and that the statue be moved out of its niche and to a location in the amphitheatre area, where it would be associated with the legacy of FDR. The sculptor, Neil Estern, was present and said that he had done a preliminary figure showing Mrs. Roosevelt in her UN role and would develop it further.

The figure of FDR and his dog, Fala, also by Mr. Estern, was discussed next. This ten-foot-high seated figure was considered by all to be too large, and the separate figure of the dog too large in relation to the man. The Chairman was concerned about the cape as a dominant, unrelieved element; the sculptor said he had used the cape because it simplified the composition and emphasized the president's head. Chairman Brown also felt that the figure tended to tip backward; he thought this effect would disappear if the figure were rotated slightly to the left. The members all thought that the dog, Fala, should not be treated as an entirely separate element; it was recommended that the sculptor try moving him closer to and slightly behind the president to improve the relationship.

Leonard Baskin's two bronze reliefs in the fourth room were the last pieces discussed. It was thought that the one showing FDR on the Houston lacked crispness, and that the arm appeared weak. It was also noted that there was no way to know that the president was on a ship, and this should be indicated in some way. The members were pleased with the funeral cortege relief and approved it for further development.

The Chairman said he would like to comment on the inscriptions. He thought there were too many of them, especially in the World War II room, and he would like to have a pared-down version shown to the Commission. The other members agreed, adding that some of the inscriptions were also too long, and the visitors would not take the time to read them.

The Vice-Chairman commented that this was a huge memorial, with a long story to tell; he said it was really half memorial, half museum. Mr. Hartman agreed, saying that there were so many images he was afraid they would lessen the

impact; he thought the designers should be more selective. Mr. Halprin said the memorial was an educational one, and he agreed that it did have a museum aspect. He said it documented a very complex period of time, one in which the relationship of people to government changed.

After the members had completed their review of the sculpture, Mr. Halprin showed them drawings of the revised roadway design and explained the changes. He then showed a model and drawings for the entry building. Both the roadway changes and the concept design for the entry building were unanimously approved.

Mr. Halprin thanked the Commission and said he would come back after the sculptors had had a chance to respond to the members' comments. Exhibit A

2. CFA 20/FEB/92-2, U. S. Reservation 467, James Creek Marina. Concessions facility. Revised design. (Previous: CFA 21/NOV/91-2.) (The Chairman left the room and turned the gavel over to Vice-Chairman Porterfield.) Staff member Jose Martinez reviewed the Commission's previous request for further study of some of the details, and the shape and size of the windows. He introduced architect Henry Taylor to discuss the changes that had been made and show material samples.

Mr. Taylor said the building had been reduced somewhat in size, and he used a model to point out the simplification of the elevation of the long facade of the building, the change in the windows of the tower and elsewhere on the building, and the use of a simple post and beam construction at the end of the porch, rather than the arch form the members had objected to. He showed material samples: stained cedar shakes for the walls, white trim, grey-blue for the doors, and a composition shingle for the roof. In answer to a question from Mr. Hartman, he said the cargo net railings on the porch had not changed.

It was agreed that these and previous changes had produced produced a much more compatible waterfront structure than that seen originally, and the design was unanimously approved. Vice-Chairman Porterfield thought a landscape plan should be seen, but he thought the staff or the Chairman could review it, rather than bringing it before the full Commission.

Exhibit B
(Chairman Brown returned to the meeting and took the gavel. The agenda order was changed, and item II.C.1 discussed next.)

C. Department of Defense, The Pentagon

1. CFA 20/FEB/92-4 Pentagon reservation, heating and refrigeration plant. Final submission. (Previous: CFA 18/APR/91-3) Staff member Jeffrey Carson recalled that the Commission had approved the concept design for this facility with the exception of the 90-foot-high circular stacks, which the members thought were too high. He showed the architect's drawings for a new design, with two rectangular stacks, 16 by 28 feet, 65 feet high; the rest of the building remained unchanged. The members thought the new configuration and height a great improvement, and the building was given final approval. Exhibit C

B. Smithsonian Institution

CFA 20/FEB/92-3, National Museum of the American Indian, The Mall. Design development program. Staff member Jeffrey Carson pointed out the location on a map: It was the most easterly site on the south side of the Mall, directly across from the East Building of the National Gallery of Art, and the last remaining site on the Mall. He said the Commission would receive a briefing on the program, which indicated that the building would be more a cultural center than a museum. To begin the presentation he introduced Robert Dillman from the Smithsonian, who, in turn, introduced the director of the museum, Rick West.

Mr. West said the museum had the great fortune to be starting off with the finest collection of Indian material in the world; he noted also that it was hemispheric in scope. He said there had been three principles that had guided the development of the museum's program: (1) This would be a museum about a people and their ideas, as well as their material culture. It would be concerned not only with the past, but with living people. (2) It would be broad-gauged, and would not look at culture solely from the anthropological viewpoint. (3) The Indian community would be consulted as to how they wished to be portrayed. He said this interaction had had a strong influence on the program and the architectural expression of the museum.

The Chairman asked Mr. West to tell the members something of his background. Mr. West said he was from Oklahoma, born of an Indian father of the Cheyenne and Arapahoe tribes, and a non-Indian mother; he noted that his father was an artist and sculptor. Mr. West said he had studied law, practicing first in Washington, then in Albuquerque, and recently returned to Washington to accept the position of director of the National Museum of the American Indian.

Consultant Denise Scott Brown, from the firm of Venturi, Scott Brown Associates, was then introduced. She noted first that her firm was the program architect, not the design architect. She commented on the magnificent site and the great cooperation she had received from the Smithsonian and Mr. West. She said the new museum would attract people from all over the world because of the reputation of the Heye collection, and the close proximity to the Air and Space Museum. She said the museum would incorporate new ideas on display and presentation, much of it developed in consultation with the Indian community. She read quotations from this group to give the members an idea of the way they were thinking. After developing a preliminary program (copies of which had been given to the members), she was now in the process of going to the various review commissions and museum people to get their ideas before proceeding further. She said she needed direction from the Commission of Fine Arts concerning the shape, size, and architectural design of the building. She said the Indian community did not want a Neo-Classical temple, but they did not want a tepee, either; she said whatever was built must mediate between the Mall "culture" and the Indian culture. She thought they would probably want some outdoor sculpture. Ms. Scott Brown noted that there would be two buildings--one on the Mall, which would be the more public facility, and one in Suitland, Maryland, where the great number of the objects would be housed; this building would also house the administrative offices.

The Chairman agreed that the Heye collection was ^avery great, ^{one} and that the recognition of the American Indian culture was long overdue; he thought the site at the foot of the Capitol was one of the best in Washington, and was delighted it would be used in this way. He said he liked the idea of the inside of the building being as innovative as possible, and he was happy to hear that the artistic and spiritual significance of the artifacts would be stressed.

Chairman Brown said the Commission's concerns were for the exterior in relationship to the plan of Washington and the appearance of the Mall. He recalled L'Enfant's plan for a row of "houses" on the Mall, and the McMillan Commission's plans for the Mall in 1901, noting that the commission was the predecessor of the Commission of Fine Arts. He said the architecture of the building must not get overly concerned with the mission of the interior, noted that American Indians did not particularly have a tradition of monumentally-scaled, permanent architecture, and said he did not feel that the architect for the building necessarily had to be an Indian. He said he found much of value in the quotations from the Indian community regarding what they wanted in a museum, but commented that the architectural exterior could not be

expected to redress hundreds of years of wrongs. Noting the reference to "billboards" in one of Ms. Scott Brown's quotations, he said that was exactly the kind of thing the Commission would not want to see on the Mall; he observed that the nature of the collections of the Freer Gallery and the Museum of African Art, for example, had purposely not been reflected in the architecture of the buildings. Mr. Hartman added another example--the Tudor-style Shakespearean theatre and long gallery inside the classical-style Folger Library. The Chairman told Ms. Scott Brown that the client's ambitions might have to be reined back, and he cautioned against overprogramming the museum.

There was a discussion with Ms. Scott Brown about her reference to relating inside and outside activities. Vice-Chairman Porterfield said this concept itself might have to be enclosed in a "container"--a structure within a structure--to preserve the appearance of the Mall. Mr. West commented that they were not talking in literal terms about inside/outside, but he did think that some way had to be found to relate the scale, the humanism of the Indian to the scale of the Mall. The Chairman observed that the great distances on the Mall were hard to comprehend, and he thought that a small outside ceremonial dance area, for example, would just get swallowed up. He said it was imperative that the Mall not take on a World's Fair atmosphere.

Mr. Dillman asked to comment on the Suitland facility. He said it had been thought of originally as mostly a storage facility, but that had changed, and it was now seen as having more public interface, particularly more American Indian interface, and more exhibition of artifacts. He said a competition for the design of the building would come shortly, with the Mall museum to follow.

There was no further discussion, and the members thanked Mr. Dillman, Mr. West, and Ms. Scott Brown for coming before the Commission at such an early stage in the development of the program. No action was required. Exhibit D

(The meeting was adjourned for lunch at 1:15 p.m. and reconvened at 1:55 p.m.)

C. Department of Defense, The Pentagon

2. CFA 20/FEB/92-5, Pentagon Logistics Support Extension. Concept design. The Assistant Secretary recalled the Commission's tour of the Pentagon in the fall of 1991, the briefing on a proposed logistics support extension, which would be primarily underground, and the subsequent approval of the Master Plan, which included that facility. He said a specific design had been prepared for the building and for the

considerable landscaping of the upper level, which would be part parade ground and part parking lot. He introduced Jerry Shiplett from the Pentagon to bring the members up to date.

Mr. Shiplett said that when they had first started thinking about the renovation of the Pentagon, they realized there were two complicating factors: four separate loading dock facilities, which made security difficult; and a variety of light industrial functions scattered throughout the building which would be better combined in one place. It was decided that these two uses could be put together in an extension to the building, and so that the historical shape of the building would not be altered, the extension would be primarily underground. Mr. Shiplett introduced Michael Jones of Ellerbe/Beckett to discuss the concept design.

Mr. Jones said the extension would be a two story building, with 500,000 square feet of occupiable space. The character of the central lawn space, over the construction, and of the visible part of the east wall were the aspects of the design that had occupied Mr. Jones and his firm since the Commission had approved the Master Plan. He showed drawings, noting that the new construction would be connected to the Pentagon at the sub-basement level, through the existing corridors that ring the building. Then he showed site plans, pointing out the two axes--one through the Pentagon and the other through the columbarium area at Arlington Cemetery--and noted the change in grade on the site, 20 feet higher on the Washington Boulevard side than on Jefferson Davis Highway. He said the relatively high water table on the site was another factor that had to be considered.

Mr. Jones discussed the floor plan briefly, noting the position of the heating and ventilating equipment, and saying that a number of air intakes and exhausts, as well as skylights, would have to come up through the roof into the lawn area. He showed a rendering, pointing out six 17-foot-high wedge-shaped protrusions, three on each side, that combined air shafts and skylights; there was also a mound at the far end of the lawn area that disguised a fan room. Mr. Jones then showed a rendering of the east wall, pointing out the punched window arrangement and a glass escalator enclosure connecting the extension building with the north parking lot. The members liked the idea of giving a fort-like appearance to the wall, but the form of the escalator enclosure was seen as unrelated to the geometry of the Pentagon or the new building, and all agreed that it needed to be restudied and perhaps located within the building.

There was a discussion of the mechanical equipment protrusions into the lawn area and how best to treat them. Mr. Hartman thought that both air shaft and skylight functions

might be sunken, but Mr. Jones said they had looked into that, and the engineers wanted to get the fumes and odors from the industrial equipment exhaust high above people's heads. The Chairman suggested that terracing at various levels might facilitate placing the mechanical structures so that they were less obtrusive and did not read as pyramids or boxes breaking through the landscaped mall. Mr. Hartman agreed that this was something that should be explored.

Landscape architect Roger Courteney, from EDAW, Inc., was then introduced to talk about the landscaping plans in general. He said there had been three areas of concern: the expression of the functions of the building itself, the relationship of the building to the rest of the Pentagon reservation, and the relationship to Arlington Cemetery and the Mall beyond. He said he hoped the landscaping of the extension would set a precedent for the renovation of the rest of the Pentagon reservation. He showed a series of sight-line drawings, to show what the views would be of the new construction from important vantage points; the conclusion was that very little of it would be visible from any of them.

It would be most visible when driving down Washington Boulevard from I-395, and here, the view of the loading docks would be heavily screened.

Mr. Courteney said that about half the total 11 1/2 acre site would need landscaping. He broke down the landscaping into four components: the perimeter planting around the building, which would consist of hedges similar to those around Arlington Cemetery; and three elements on the roof of the building: the lawn court, a mound at the far end, and then the terraces associated with the east wall; these would overlook the north parking lot and the Mall. He said the function of the lawn court was to provide a suitable place for ceremonial functions. The mound provided a way to incorporate necessary mechanical equipment, and at the same time would provide a place to plant a half dozen or so memorial trees.

Mr. Courteney then talked about the grades of the various elements. Starting with the mall terrace, at datum level zero, he said the lawn court would be three feet below that and the mound seven to eight feet above. The lawn court would be bermed on the two long sides and the vertical mechanical elements embedded in the berm. Again, it was generally agreed that terracing would be more sympathetic to the scale of the human being than an enormous slanted berm, as well as easier to work with in reference to the mechanical protrusions.

There was no further discussion, and Mr. Shiplett said they would proceed along the lines suggested by the Commission. The concept design, except for the items previously mentioned, was unanimously approved.

Exhibit E

D. District of Columbia Department of Consumer and
Regulatory Affairs

1. Shipstead-Luce Act

a. Appendix I. The Appendix was approved
without objection.

2. Old Georgetown Act

a. Appendix II. The Appendix was approved
without objection.

The meeting was adjourned at 2:45 p.m.

E. Freer Gallery. After the meeting was adjourned, the
members left for the Freer Gallery, where they inspected and
approved a number of objects proposed for acquisition.

Exhibit F

Signed,

A handwritten signature in cursive script, appearing to read "Charles H. Atherton".

Charles H. Atherton
Secretary

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001

202-504-2200
202-504-2195 FAX

EXHIBIT A

3 March 1992

Dear Mr. Stanton:

At its meeting on 20 February the Commission of Fine Arts reviewed the proposed sculptural elements for the Franklin Delano Roosevelt Memorial, plans for the entry building, and revisions to the roadway system within the memorial area and at the entrance.

The plans for the entry building and the roadway revisions were approved.

The Commission was generally pleased with the sculptural concepts. The models for the presidential seal, by Thomas Hardy; the figures from the Depression years, by George Segal; the reliefs depicting FDR's social programs, by Robert Graham; and Leonard Baskin's relief showing the president's funeral cortege were all approved for further development. The comment was made that the addition of a child, perhaps to the Appalachian farm couple sculpture, would give an added dimension to the effects of the Depression.

It was agreed that the other sculptural elements needed more work. The comments were as follows:

1. The "mask" of FDR: This gives the impression of an old man, rather than one full of vigor, embarking on his first administration. Showing more of the body, at least the neck, would give it strength. The characteristic squareness of FDR's jaw and open mouth seems to have been lost. Referring to the photograph on which it was based, the relief could even include part of the podium and the seal, making reference to Thomas Hardy's sculptural version nearby.

2. FDR on the "Houston": There is no way for the viewer to know that the president is on a ship. It would be desirable to include some reference to make this clear. The comment was also made that the proper right arm appears weak and needs more study, and that the relief as a whole lacks crispness.

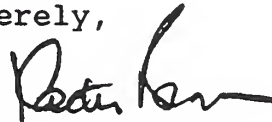
3. FDR and "Fala": This grouping caused the most concern. The seated figure, more than ten feet in height, was considered too large; it was also thought that the cape might be too dominant an unrelieved element. The suggestion was made that a slight rotation of the figure to the left would give it more stability and keep it from appearing to tilt backward. The sculpture of the dog did not work as an independent element, and it looked too large, for its breed, in comparison to the man. Moving it closer to FDR and slightly behind seemed to improve the relationship.

4. Eleanor Roosevelt: There were misgivings about the figure itself and its placement in a niche, with no indication of her role either before or after her husband's death. It was thought that once the decision had been made to include Mrs. Roosevelt in the memorial, she should be presented with dignity. The suggestion was made that her statue might be placed in the amphitheater area and that she be portrayed in her role as delegate to the United Nations, carrying on her husband's ideals after his death. There was discussion of whether the fox fur might draw criticism from certain quarters, although its use is historically justified.

The only other area of concern involved the inscriptions. There were too many of them and some were too long, lessening the chance that the visitor will stop to read them. There is a lot going on in this teaching memorial, and there is always the danger that too many images and words will lessen the impact.

The Commission will be happy to look at modifications to the sculpture and the inscriptions whenever they are ready. Our next meetings are scheduled for 19 March and 16 April. In the meantime, the staff will be happy to assist in any way possible.

Sincerely,



J. Carter Brown
Chairman

Mr. Robert Stanton, Director
National Capital Region
National Park Service
1100 Ohio Drive, S.W.
Washington, D.C. 20242

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001

202-504-2200
202-504-2195 FAX

EXHIBIT B

3 March 1992

Dear Mr. Stanton:

During its 20 February 1992 meeting, the Commission of Fine Arts reviewed and approved the revised design for the proposed James Creek Marina concession structure at the foot of 2nd Street, S.W., on the banks of the Anacostia. We are pleased with the final design and find it appropriate to its setting.

We appreciate your staff's efforts in developing the shingle style of the concession stand structure, which is much better suited to a traditional boathouse function than was the original design. The character of the new structure is enhanced by the use of cedar wood shingles and white wood trim for the walls, and grey, composite asphalt shingles for the roof.

We look forward to the completion of this important addition to the Anacostia waterfront.

Sincerely,



J. Carter Brown
Chairman

Mr. Robert Stanton, Director
National Capital Region
National Park Service
1100 Ohio Drive, S.W.
Washington, D.C. 20242

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EXHIBIT C

3 March 1992

Dear Mr. Freeman:

At its meeting on 20 February 1992, the Commission reviewed and approved working drawings for the revised design of the new Heating and Refrigeration Plant at the Pentagon Reservation. We are especially pleased that your architect and engineers were able to reduce the height of the smoke stacks from 90'-0" to 65'-0" as recommended by the Commission. The revised proportions of these two elements will also go a long way toward mitigating the more typical but less desirable appearance of plain, untreated chimney stacks.

As part of the Master Plan submitted for the 19 September 1991 meeting, the Commission approved a dense planting of pine and spruce for the slopes adjacent to I-395 and the exit ramp to the Jefferson Davis Highway. Since the new Heating and Refrigeration Plant calls for extensive landscaping, this would be a good time to consider installation of plant material outside the project boundary as well.

A final note: we are happy to see the chainlink fence on the western perimeter moved away from the roadway and down the hill, out of sight.

Sincerely,



J. Carter Brown
Chairman

Mr. L.W. Freeman, Director
Real Estate and Facilities
Department of Defense
Washington Headquarters Services
Washington, D.C. 20301-1155

THE COMMISSION OF FINE ARTS

ESTABLISHED BY CONGRESS 17 MAY 1910

THE PENSION BUILDING
441 F STREET, N.W., SUITE 312
WASHINGTON, D.C. 20001

202-504-2200
202-504-2195 FAX

EXHIBIT D

9 March 1992

Dear Mr. Dillman:

The Commission was pleased to meet with you and Rick West on 20 February to discuss the first phase of program development for the proposed National Museum of the American Indian. The members appreciate this early opportunity to consider the program for the last remaining building site on the Mall. Clearly, the complexities and wide range of functions as described in the Revised Draft Report by Venturi, Scott Brown and Associates, point toward the development of a building that would not only accommodate typical museum functions but would also serve as a cultural center of Indian life, both past and present.

As currently proposed, the facility, in addition to the usual display of artifacts, would provide for live presentations of the various cultures of native North Americans, including stage and dance, resident artists and lecturers, as well as offerings of indigenous cuisines and music, all of which sounds very exciting. Our concern is not with the appropriateness of such functions but with their implications in the overall design. In the context of a museum, large spaces devoted to live performances can be very bleak when not in constant use. We noted reference to the design and the need to develop an architectural concept that in the opinion of the consultants should avoid the more conventional interpretations of the museum function as exhibited by buildings on the Mall today. This may be desirable up to a certain point. It should be borne in mind, however, that the preservation of the unity of the Mall as a whole is of paramount importance. There are a wide range of architectural forms presently on the Mall, especially on the south side: to wit, the Arts and Industries Building, the Castle, the Freer, the Hirshhorn, and the National Air and Space Museum. All of these are held together by the strength of the surrounding spaces that comprise the essence of the Mall, and the adherence to certain parameters such as building heights and setbacks.

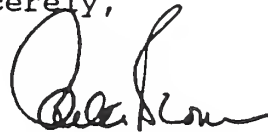
Mr. Dillman
Page Two

While this suggests considerable freedom in developing a unique design, the proximity to the Capitol as well as a location on the Mall itself will call for some measure of restraint.

Again, the members appreciate the opportunity to comment at this early stage of the program. It is this point in the process that determines how architects are to respond with a specific design. Therefore, the final program must not only accommodate the needs of the museum, but also the larger requirements imposed by the unique nature of the Mall.

We look forward to following the development of the program in its final form.

Sincerely,

A handwritten signature in dark ink, appearing to read 'J. Carter Brown', written in a cursive style.

J. Carter Brown
Chairman

Robert P. Dillman, P.E., Director
Office of Design and Construction
Smithsonian Institution
955 L'Enfant Plaza, S.W., Room 3230
Washington, D.C. 20560

cc: Rick West, Director
Denise Scott Brown

THE COMMISSION OF FINE ARTS

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WASHINGTON, D.C. 20001

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EXHIBIT E

3 March 1992

Dear Mr. Shiplett:

The Commission was pleased to meet with you to discuss a concept design for the proposed Logistics Support Facility at the Pentagon on 20 February 1992. In most respects, the submission corresponds favorably with the Master Plan and the program for the Support Facility approved 19 September 1991.

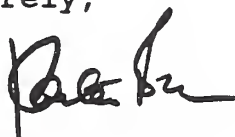
The members were impressed by the ability of the architects to provide for an immense volume while making it appear both subservient to as well as an enhancement of the Pentagon itself. Clear approval was given to submerging much of the facility, landscaping the "roof," screening the loading docks, and introducing an historic fort wall effect along the Jefferson Davis Highway.

Despite general enthusiasm, however, there were two design elements that did not meet with approval. In the case of the glass escalator enclosure, a geometry is introduced that has only a tenuous thematic connection with the Pentagon site. Although the need to mask the change in angle is recognized, its effect seemed more of a distraction than a minor tour-de-force. With respect to the six vent projections, they would be too large and too regimented to be ignored. As such, they might appear as large, unfriendly forms interfering with the landscape amenity of the mall from which they project. While we understand that you are currently working with the architects to reduce the height of these vents, there are some excellent alternatives worth exploring, among them additional terracing or the introduction of loggias.

Mr. Shiplett
Page Two

Whatever the outcome, the Commission looks forward to working with you as the design develops. As always, the staff is available should questions arise.

Sincerely,

A handwritten signature in dark ink, appearing to read "J. Carter Brown", written over a faint circular stamp.

J. Carter Brown
Chairman

Jerry Shiplett, Director
Pentagon Renovation and Planning Office
Department of Defense
OSD-WHS-RE&F-PR&PO
Pentagon, Room 1A-1063
Arlington, VA 20301-1155

FREER GALLERY OF ART
SMITHSONIAN INSTITUTION · WASHINGTON, D.C. 20560

The Regents of the Smithsonian Institution and the Commission of Fine Arts, as provided in Paragraph 4 of the Codicil to the Will of the late Charles Lang Freer, have examined the following:

- 1 Japanese inkstone box (suzuribako); Muromachi period, 16th century; gold, silver and lacquer on wood; stone and gilt copper interior fittings.
- 1 Chinese metalwork, enamelled brush tray; Qianlong period, ca. 1736-1796.
- 1 Thai; Sukotai; bowl with fish decoration.
- 1 Thai; Sukotai; bottle with floral decoration.
- 1 Thai; Sawankhalok; small hexagonal box.
- 1 Thai; Sawankhalok; box with lid and inner compartment.
- 1 Thai; Sawankhalok; hexagonal jar with lid; bird-shaped finial.
- 3 Thai; Sawankhalok; jar with lid.
- 1 Thai; Sawankhalok; kendi.
- 1 Thai; Sawankhalok; brown and white round box.
- 1 Thai; Sawankhalok; small bottle shaped like kneeling hunchback.
- 1 Thai; Sawankhalok; three-headed royal elephant.
- 1 Thai; Sawankhalok; round covered box.
- 1 Vietnamese bottle with white glaze.
- 1 Vietnamese jar with cobalt decoration.
- 1 Indian gold necklace with six rubies; 1890.
- 1 Indian gold sun-type hair ornament; from Kerala.
- 1 Japanese dish; Edo period, ca. 1650-1750; Hizen province; Takeo area; Karatsu ware.
- 1 Thai; Sawankhalok; brown-glazed bottle; 14th century.
- 1 PAIR Chinese blue and white vases; Ch'ing dynasty; Kangxi period, 1662-1722.
- 1 Chinese ginger jar with cover; Ch'ing dynasty; Kangxi period, 1662-1722.
- 1 PAIR blue and white plates; Ch'ing dynasty; Kangxi period, 1662-1722.

1 PAIR Chinese blue and white jars with covers; Ch'ing dynasty; Kangxi period, 1662-1722.

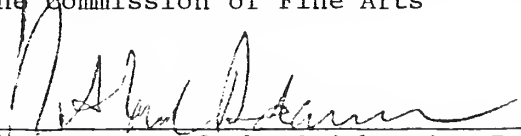
1 Thai grey storage jar; 14th-16th century.

20 February 1992.



For the Commission of Fine Arts

28 February 1992.



For the Regents of the Smithsonian Institution

